

a in Wordsworth's Poetry:

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tend to describe Wordsworth's ecological imagination either through ecocritical exegesis or by constructions in language. Drawing on Arran Stibbe's ecolinguistic framework of "stories we live by," this paper qualitatively explores how Wordsworth's poetry constructs, supports, represent a range of Wordsworth's ecological "positions" (*The Tables Turned*, *The World Is*

ception, memory, and moral life. Wordsworth's nature', as ecocritical studies have detailed, is ostensibly nonhuman world that modernity's disruptions (commercial living, alienation,

However, while ecocriticism has produced sophisticated readings of Wordsworth's specifying how linguistic patterns systematically create ecological meanings. This matters because "ecological consciousness" is not only a theme or a set of images; it is also a *discursive* positioning of the human self in relation to the nonhuman. Recent developments in ecolinguistics provide a methodological framework for examining these features in a controlled, replicable way by asking what kinds of "stories" a text promotes about human–

The gap that this study aims to fill is thus a lack of methodologically explicit ecolinguistic account of Wordsworth's poetic construction of ecological consciousness. Though much existing "ecolinguistic" work on Wordsworth has amounted to little more than lexical counting

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environmentally “beneficial” stories as well as unexamined assumptions of anthropocentrism.

construction of ecological consciousness in Wordsworth’s poetry through language, by way of the analytical framework of Stibbe’s ecolinguistics. Wordsworth stages sets of complementary

1. What ecological “stories” about human–nature relations are constructed in the selected poems when analyzed through Stibbe’s “stories we live by” framework? (Stibbe, 2015)
3. What tensions or contradictions emerge across the poems—particularly where

enables comprehensive, text-sensitive analysis while facilitating comparisons among poems that exemplify various registers of Wordsworth’s nature writing (didactic address, social methodologies, enhanced by a transparent coding procedure based on Stibbe’s ecolinguistic

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rialization, and emergent modern subjectivities, for example. Works gathered in some of the major reference venues on Romanticism/ecology imply that at least some iterations of the field have moved past reductive “nature worship” accounts to attend to the textures of Wordsworth’s ongoing areas of interest such as “Wordsworth and ecology,” while tacitly calling for less siloed or “holistic” approaches rather than thematic analyses in isolation (Gravil & Robinson, 2015).

istic corpus. A systematic review of ecological discourse analysis (2014–2023) underscores the “ecological awareness” (Chu et al., 2024). Ecolinguistics is prepared for Wordsworth; however,

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- how metaphors and narrative frames construct “stories” about human–nature relations,

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risk reducing “ecology” to a topic rather than a worldview. Hence, ‘ecological consciousness’

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frameworks (“good” vs “harmful” stories), while ecocriticism offers historical context and philosophical sophistication. Special issues and monographs in “wild Romanticism” and colinguistic analysis: for instance, do Wordsworth’s poems repeatedly afford agency to

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There does not yet exist a theoretically cohesive, methodologically transparent ecolinguistic study of Wordsworth’s poetry that surpasses the cataloguing of nature words to instead analyse Wordsworth’s oeuvre regarding how patterns of language (agency/transitivity/grammar, pronouns, appraisal/evaluation, metaphor, story or “stories we live by”) shape ecological consciousness” with regard to Wordsworth’s work is defined as either: (a) something that must fail to account for aspects of worldview, ethics, and ontology of relation. Grounded in Stibbe’s narrative construct of “stories” and the EDA/PDA resources charted by Ponton and

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ventories to fuller ecolinguistic toolkits: transitivity, pronouns, modality, appraisal, metaphor, narrative ‘stories we live by,’ and perhaps corpus stylistics for scale effects.

employs qualitative textual research design, operationalized as an ecolinguistic analysis using Stibbe’s (2015) “stories we live by” method. The purpose of this study is to examine how) and were chosen because together, they “stage” four complementary orientations toward

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Stibbe’s ecolinguistics (“stories we live by”)

This research paper will take Arran Stibbe’s ecolinguistics framework, “stories we live by,” as its sole theoretical perspective because it is best suited to an ecolinguistic study of Wordsworth’s ecological vision. Practicalities and poetry synthesis aside: your selected poems through repeated narrative arcs (learning from nature, resisting consumer culture, healing the self through immersion in place, etc.). Stibbe’s methodology aims to identify these implicit

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“A story” can be defined as any repeated pattern of meaning that organizes discourse and its statements. When *The Tables Turned* tells us to learn wisdom from nature “Let Nature be your teacher” that’s an overt ecolinguistic “story” about where knowledge and value come. *Us* creates a counter-story demonizing consumer lifestyles “Getting and spending, we lay waste our powers” it situates that story as one of spiritual/ecological alienation from nature.

Ecological consciousness present within the chosen poems will be analyzed using a limited number of predetermined ecolinguistic categories (Stibbe’s fundamental elements of story

is the crux of the dataset: Wordsworth extols positive receptive attention in *Tintern Abbey* (“tranquil restoration”, “joy”, “life of things”) and scorns detached intellect in *The Tables Turned* (“Our meddling intellect / Mis-shapes... / We murder to dissect.”). Evaluation will be

references the daffodils as “Fluttering and dancing,” and even describes the waves as having “danced”, foregrounding liveliness and activity, both human and nonhuman. Wordsworth’s *Tintern Abbey* likewise describes nature as animating the speaker (“nurse,” “guide,” “

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Ecological awareness encompasses the sorts of “self” each poem constructs as well: observer, consumer, humble member, kin, worshiper, learner. In *Tintern Abbey* the speaker evolves from gluttonous youth toward a steadier, morally-aware self who has learned how “to look on nature”

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Applying Stibbe’s framework of ecolinguistics to the four poems chosen revealed a
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Applying Stibbe’s (2015) ecolinguistic framework of “stories we live by”, this section analyzes how the four poems draw from/reproduce culturally available stories about human–nature

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the present study's codebook (evaluation, agency, metaphor/framing, identity/relationship, and

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That floats on high o'er Vales and Hills,

inner “resource” for the human subject (Stibbe, 2015). The opening metaphor frames the

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The poem's grammar repeatedly assigns agency and liveliness to nonhuman entities: the

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are not threatened or fragile but endlessly abundant (“never-ending line,” “ten thousand”) (Wordsworth, n.d.-a, lines 9–12). The story is therefore ecologically affirmative, yet it also

It moves us not.—Great God! I’d rather be

“*stories of consumerism*” and “*unlimited growth*” as central destructive narratives in modern discourse (Stibbe, 2015), and Wordsworth’s poem directly attacks this orientation: “*Getting and spending, we lay waste our powers*” (Wordsworth, n.d.-b, line 2). The collective pronoun “we” assigns responsibility broadly; the destructive agency is human and social rather than individual. Importantly, the poem’s ecological critique is expressed as a critique of perception *boon!*” (lines 3–4). The problem is not only material consumption but an ethical-emotional

“*This Sea that bares her bosom to the moon; / The winds that will be howling at all hours*” (Wordsworth, n.d.-b, lines 5–6). The sea is personified (“her bosom”), and the winds “howling”

Yet the poem’s alternative is deliberately complicated. The speaker’s wish “*I’d rather be / A pagan suckled in a creed outworn*” (Wordsworth, n.d.-b, lines 9–10) invokes mythic perception as a cure for alienation, culminating in imagined encounters with Proteus and Triton (lines 13–“*glimpses*” that make the speaker “*less forlorn*” (lines 11–12). The ecological story remains

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With tranquil restoration:—feelings too

Is lightened:—that serene and blessed mood,
In which the affections gently lead us on,—

Be but a vain belief, yet, oh! how oft—

Have hung upon the beatings of my heart—

To me was all in all.—I cannot paint

Unborrowed from the eye.—That time is past,

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Of eye, and ear,—both what they half create,

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And these my exhortations! Nor, perchance—

Of past existence—wilt thou then forget

With warmer love—oh! with far deeper zeal

Tintern Abbey formulates Wordsworth's ecological awareness most fully, weaving an intricate man's eye," but have been there "*in hours of weariness*" to which he "*owed /...something*" (Wordsworth, n.d.-c, lines 23–29). It narrativizes one of Stibbe's fundamental stories about

"*O sylvan Wye! thou wanderer thro' the woods*" (Wordsworth, n.d.-c, line 58)—and later "*a presence*" and "*a motion and a spirit, that impels / All thinking things... and rolls through all things*" (Wordsworth, n.d.-c, lines 96–104). This language constructs an ecological human mind is included within (not outside) the field of "all things."

However, Stibbe's approach also invites scrutiny of ambivalence. A recurring tension in *Tintern*

my heart" (Wordsworth, n.d.-c, lines 111–113). The relational story is clearly affirmative, but it can slide toward an anthropocentric logic in which nature's significance is validated by human benefit. In addition, the poem's landscape includes signs of human habitation, "pastoral

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Our minds and hearts to bless—

Mis-shapes the beauteous forms of things:—

is Wordsworth's most overtly programmatic ecological discourse in the dataset. Its central story is explicit: "Come forth into the light of things, / Let Nature be your teacher" (Wordsworth, n.d.-d, lines 15–16). In Stibbe's terms, this is a direct attempt to displace a story of receptive, embodied learning (Stibbe, 2015). The poem constructs evaluation sharply: "Books! 'tis a dull and endless strife" (Wordsworth, n.d.-d, line 9), while birdsong offers "more of wisdom" (lines 11–12). Nature is framed as generous and ready: "She has a world of ready wealth, / Our minds and hearts to bless" (lines 17–18). The discourse positions ecological consciousness as a practice of attention: "bring with you a heart / That watches and receives" (lines 31–32). This aligns with ecolinguistic "beneficial discourse" in that it models a

Yet the poem is also the most controversial from a contemporary ecological standpoint because it appears to reject "Science and... Art" as "barren leaves" (Wordsworth, n.d.-d, lines 29–30). A critical application of Stibbe's framework can hold this tension without flattening it. On one beauteous forms of things:— / We murder to dissect" (lines 25–28) where "dissection" depends. The poem, in short, demonstrates why I think Wordsworth's ecological mind is far cross-cutting pattern I'd like to draw attention to: Wordsworth's poems repeatedly imagine freedom from "forlorn" isolation). To borrow Stibbe's phrasing, poets repeatedly tell damaging modern stories ("consumerism," alienation, narrow rationality) even as they resist

Wordsworth's poetic ecology as either green or romanticised, my analysis reveals how the

The purpose of this paper was to illustrate that ecological awareness in Wordsworth develops not just from "nature content," but is cultivated through ecological "narratives" contained in his poetry. This discovery also points toward another problematic-yet-central thread running throughout Wordsworth's environmental language: frequently nature's worth is made by way of its impact

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